



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

FALL 1957

HOLLAND'S GOLDEN AGE

The Museum's Catalogue of European Paintings was published in 1939. Since that time the collections have grown considerably. From time to time we hope to publish special issues of Museum News describing the art acquired since 1939. This issue is devoted to Dutch art. None of the paintings or objects mentioned appear in the 1939 catalogue.

The 17th century was Holland's Golden Age. In 1581 the United Provinces, having freed themselves from the Spanish rule of Phillip II, and having declared themselves Protestant, became independent. Amsterdam very quickly succeeded Antwerp as the center of commerce, and became Europe's greatest international port. Dutch merchant vessels proudly sailed to every part of the globe.

The Dutch prospered, and with wealth came a desire for art—lots of it. Probably at no time in history has there been such a sudden concentration of desire for works of art. Like tulip bulbs, pictures became objects of speculation.

Hundreds of artists appeared to satisfy this demand, and in an uncontrolled market, supply eventually exceeded demand. A good portrait cost two-thirds the price of an ox. Low pay forced excellent artists to supplement their income. Some painted designs on Delft pottery, just to be near the warm kilns in the winter months. Jan Steen was an innkeeper, Hobbema a tax collector, and van Goyen dealt in tulip bulbs.

When the 17th century closed, the tangible results of Holland's contribution to the world's culture remained. Its great art is probably valued more highly today than ever before. Choice examples of this prolific output have come to Toledo. All of us can see and appreciate these visible expressions of Holland's greatness.

O. W., Jr.

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

FALL 1957 *New Series: Volume 1, Number 3*



HENDRIK AVERCAMP
Winter Scene on a Canal. Oil on panel.
 Signed left center: "H A".
 Gift of Edward Drummond Libbey, 1951.
 18 $\frac{1}{8}$ x 37 $\frac{3}{8}$ inches.

THE LIFE OF THE PEOPLE

In no other country, and in no other century, has there been such consuming interest in art depicting everyday life as there was in Holland in the 17th century. History, economics, and religion, all seemed to conspire to bring this about. Holland, freed of foreign rule, developed an unparalleled prosperity which created in turn an enormous demand for new housing, rich furnishings, and the 17th century equivalent of two cars in every garage—original paintings on every wall. At the same time, the newly embraced Protestantism discouraged religious works of art; and the Church, former traditional patron of arts, abdicated its place to hundreds of individual Dutch burghers, wealthy enough now to afford paintings, and therefore to dictate subject matter.

These Northerners, never deeply influenced by the classic ideals of their French and Italian neighbors, no longer bound by the religious discipline of the Roman church, broke away from traditional subject matter taken from poetry, history, and religious writings, hitherto thought necessary for all paintings. Instead, the Dutch demanded everyday scenes—easily appreciated

COVER: *The delightful pair of cows reproduced in color on the cover of this issue are of polychromed Delft ware, an innovation brought about in the second quarter of the eighteenth century by the influence of gaily colored Japanese porcelain, as well as by growing competition from Meissen and Staffordshire.*
 Height, 7 $\frac{1}{4}$ inches. Gift of Florence Scott Libbey, 1955.



PIETER DE HOOCH
Washing in the Courtyard. Oil on panel.
Gift of Edward Drummond Libbey, 1949.
26 $\frac{3}{4}$ x 22 $\frac{5}{8}$ inches.

pictures of the life about them—small pictures, for the most part, to fit the walls of their compact rooms; but painted with an exquisite skill, a solid and sure sense of space, and a humanity unsurpassed in any age.

So skilled did these 17th century Dutch artists become, so large were their numbers and output, that they were often forced to become specialists in one particular kind of subject.

Hendrik Avercamp (1585-1634), the earliest of the painters to be discussed here, was famous for his snow scenes. Few artists were better at it. Born in Amsterdam, Avercamp must have spent much of his time on its canals observing carefully, in order to paint his meticulous, somewhat naive pictures of winter carnivals. How joyously and lovingly he paints all nature: the weathered brick of the rustic thatch roofed houses, the gnarled trees, the thin tents of the skating clubs, the very chill of an icy northern afternoon, the beautifully marshalled groups of figures. We are rewarded if we look closely

at these pictures. They are meant to be examined minutely. If we do, we find the central figures playing with remarkably familiar clubs a game which the Dutch called "kolf", and which was later transplanted from Dutch ice to Scotch turf, softening the pronunciation of its name as it crossed the English Channel, to become the game we know as golf.

Isaac van Ostade (1621-1649) also painted winter scenes, and his *Skaters near a Village*, painted some years later than Avercamp's picture, is a warmly human complement to the more masterly earlier picture.

Jan Steen (1626-1679), one of Holland's greatest painters, understood how to express the joy of a free people. *Peasants Before an Inn*, like all these paintings of everyday life, represents no specific event, but rather an objective description of peasants in general during a period of good times, comparative comfort and prosperity. The general theme of gaiety is embroidered with a series of minor anecdotes, all told with great humanity and humor.

More sedate, perhaps more carefully observed, certainly no more human

GERARD TER BORCH
The Music Lesson. Oil on canvas.
Gift of Edward Drummond Libbey, 1952.
34 x 27½ inches.

NICOLAES VERKOLJE
The Fortune Teller. Oil on panel.
Gift of Edward Drummond Libbey, 1955.
17¾ x 14 inches.



than Steen's art, are the paintings of Pieter de Hoogh (1629-1688) and of Gerard ter Borch (1617-1681). De Hoogh's *Washing in the Courtyard* came to the Museum in 1949 from the great collection of J. Pierpont Morgan, while ter Borch's *Music Lesson* came in 1952, having been at one time a prized possession of Russia's Catherine the Great.

Holland is a cleanly country, the Dutch take pride in their admirable solid houses, and de Hoogh's picture expresses this in his directly stated and beautifully painted picture. Are the relationships of the women of the family, as they go about their everyday tasks of washing, more important to the artist than the beautifully simple brickwork of the enclosed courtyard? Or is this really a poem about the pride a family takes in its house and its special place in the community—in this case, among the rooftops and church tower of Delft?

There is no such equivocal division of interest in ter Borch's picture, for here, once we note we are in a distinguished high-ceilinged upper-class drawing room, our attention is quickly focused on the lovely girl seated with her musical instrument, and her relationship to the elegantly dressed young man seated across the table intently singing to her, while a pensive friend listens in the background. This is a picture of sentiment, painted for a society obviously prosperous—a polite well bred statement.

Ter Borch's drawing-room scene reflects the success and prosperity which made the 17th century Holland's Golden Age. It also, of course, reminds us of the beautifully attired, attractive people which are to stroll leisurely through the courtly paintings of 18th century France. Nicolaes Verkolje's (1673-1746) painting, *The Fortune Teller*, bridges the gap between the 17th and 18th centuries. He represents the denouement of these Dutch paintings of everyday life. No longer so vigorous as Steen, nor so convincing as de Hoogh, nor so restrained as ter Borch, Verkolje lets his sentiment become somewhat banal, his technique over-refined. The theme, again, is love, the relationships of the figures clearly indicated, but the presentation is rather sly; and sentimentality, not sentiment, rules. The artist paints the fortune teller's rags with the same glossy finish he uses for the lovers' rich garments. However, it was just this enamel-like finish which made Verkolje's pictures so popular for two centuries.

Holland's pictures of everyday life reflect her social and economic conditions. Avercamp, at the beginning of the century, paints the simple outdoor pleasures of a hardy people newly prosperous. When Verkolje, almost a century later, painted his contrived pleasantries, Holland's Golden Age had come to a close.

O. W., Jr.



AELBERT CUYP
River View at Dordrecht, Morning.
 Oil on canvas. Signed lower right: "A: Cuyp".
 Gift of Edward Drummond Libbey, 1955.
 39½ x 55 inches.

THE LAND AND THE WATERS

The miracle of Dutch art in the 17th century took place in a country where the low-lying land and sea intertwine below a spacious sky which forms half of every landscape view. Its every aspect and mood were so faithfully recorded by a succession of great artists that even today strangers in Holland seem to find themselves amid half-familiar scenes. Three of the finest painters who immortalized the love of the Dutch for the world they had so recently made their own are represented by paintings recently added to the collection which are notable for quality, condition and size.

The site of the ancient town of Dordrecht is one of the most picturesque and impressive in Holland. Surrounded on three sides by broad arms of the Maas (or Meuse) River, the town's skyline, rising over the low, water-riven countryside, is familiar from scores of pictures of the Golden Age. Among the most renowned views of Dordrecht are those by Aelbert Cuyp (1620-1691), for in his interpretations of the district surrounding his native town, the "Dutch Claude" achieved the sun-filled masterpieces which are his unique accomplishment.

The beautiful River View at Dordrecht, Morning is an important early example of Cuyp's distinctive treatment of light. The golden-brown tonality of land and water suggests an early date, when Cuyp was still influenced by the delicate tonal effects and austere color harmonies of Jan van Goyen (1596-1656), probably Cuyp's master. Although van Goyen's understanding of the effects produced by distance and atmosphere profoundly influenced the whole Dutch landscape school, Cuyp followed an independent path in the attention he gave to the sky, filled with clouds whose rolling, vaporous masses are perfectly defined by his rich brushwork, while the amber light that touches them suffuses the entire picture with its gentle warmth.

Cuyp took his point of view from the Maas, looking over the water past the northern edge of Dordrecht. Nearby, a fisherman has anchored. Other boats are moored at the quay below the fortified city wall and the spire of the Groothoofdspoor, principal gateway to the town. Cuyp spent his entire life in Dordrecht, successful as a painter practicing in every branch of his art and prominent in local civic and social life.

Cuyp's golden light effects have always been particularly admired by English collectors and the large number of his pictures brought over to Britain in the 18th and 19th centuries were closely studied by her own mas-

MEINDERT HOBBEEMA

Landscape with a Watermill. Oil on panel.

Signed lower right: "M. HOBBEEMA".

Gift of Edward Drummond Libbey, 1957.

33¾ x 45 inches.



ters of landscape, above all by Turner. Our Cuyp belonged to a series of English owners, remaining unknown to art scholars until it entered the Museum.

The importance of the sea and waterways to Holland's commercial and naval greatness is reflected by the considerable group of painters who specialized in marine subjects. Early in the 17th century they made detailed views of particular ships or events, but the later men directed their attention toward the typical life of coastal shipping and the actual appearance of sea and sky. The finest of the mid-century specialists was Jan van de Cappelle (1624-1679), whose poetic *River View on the Scheldt* came to the Museum from the Belgian ducal family of Arepberg in whose collection it had been since the 18th century. Van de Cappelle was attracted by the haunting beauty of the great river estuaries which widen out to the open sea beyond protected inshore waters. A cluster of ships rests on the quiet surface, their towering rust and tan sails exquisitely mirrored in the foreground. Two boats carrying well-dressed men row out to the center vessel whose richly carved stern marks it as an official yacht. Between the ships and the low shore we look past distant sails to the finely-drawn horizon from which majestic banks of clouds seem to roll up, forming a great vault overhead. The grandeur of Van de

JAN VAN DE CAPELLE

River View on the Scheldt. Oil on canvas.

Signed lower left center: "J.V.C."

Gift of Edward Drummond Libbey, 1956.

24¼ x 33⅛ inches.



Cappelle's mastery of space, the simplicity and classical repose of his compositions make him the supreme master in his realm; the cool, silver-gray atmosphere characterizes his pictures of 1650-55.

Van de Cappelle seems an even more remarkable artist when one considers that he did not paint professionally, but was the successful owner of a business in dyestuffs. From this came the means to assemble one of the notable art collections of the time, for besides the portraits of himself he commissioned from Rembrandt and Frans Hals and several others painting by these masters, the 200 pictures left at his death included works by Rubens, Van Dyck, Holbein and Durer. Even more remarkable was the collection of over 6000 drawings, 600 of them by Rembrandt, more than have ever been owned by a single person.

The life of Meindert Hobbema (1638-1709) was not marked by the good fortune that favored Cuyp and Van de Cappelle. Like Rembrandt, Frans Hals and Vermeer he struggled to make a living. At the age of thirty he received a modest position with the Amsterdam customs office and thereafter produced only a few paintings before dying at 71.

Hobbema was the pupil and friend of Jacob van Ruisdael. He shared his master's love of nature but his own art is less grandly lyrical and reveals a sentiment that is more intimate, straightforward and factual. The Landscape with a Watermill has Hobbema's characteristic motives—mill, scattered clumps of trees, a winding road. They are assembled in a loose but carefully constructed composition into which the eye is invited to enter and follow the vistas that open on every side. Alternating light and shade and subtle color contrasts give interest to every part of the picture.

Hobbema and Ruisdael often worked together. In the Rijksmuseum at Amsterdam there is a similar Ruisdael dated 1661; among the Hobbemas closely related to ours is one in the National Gallery at Washington, dated 1664. While the Toledo picture is undated, the freshness and high quality of its execution, still in exceptionally fine condition, are additional evidence for placing it in Hobbema's best period of 1663-68.

The rather melancholy view over the pond to open country recalls the Barbizon School of nineteenth century France and the great esteem in which Hobbema was held by artists and collectors of the Romantic period. Our picture remained in the same English family, unknown even to Hobbema scholars, from shortly after 1800 until it was acquired by the Museum.

W. H.



BARTHOLOMEUS BREENBERGH
Roman Landscape. Oil on panel.
Gift of Edward Drummond Libbey, 1956.
 17½ x 23⅝ inches.

DUTCH PAINTERS IN ITALY

The Dutch people of the 17th century were hard-headed realists. In the buying of pictures to decorate their houses, as in their everyday life, they wanted something straightforward, to the point, and above all, something with which they themselves were familiar.

While often we think of 17th century Dutch painting as only silvery-grey landscapes, rich still-lives, and intimate glimpses into everyday life, a less known side is seen in the painting influenced by Italy. Dutch paintings of Italy's landscapes were also popular in 17th century Holland. One reason for the popularity may be the exotic appeal of mountains and ruins to a people whose land contained none of these things. Such landscapes also often graced the houses of the Dutch upper classes, who themselves may have visited Italy and wanted some pictorial souvenir.

The goal of north-European artists from the time of the Renaissance was to make a pilgrimage to Italy. Rome, the great imperial city of Italy, patron of the arts for over two thousand years, played the most important part in drawing artists from all over Europe as well as from other cities in Italy to study in its time-honored places. Rome was the greatest artistic center of the 17th century. Here the great Frenchmen, Nicolas Poussin and Claude Lorrain studied the antique, Bernini created his marvels of Baroque sculpture and architecture, and Rubens enriched his painting vocabulary which his fame would later spread throughout northern Europe.

In 1623, a small but important colony of Dutch artists in Rome founded the *Schildersbent* (Foreign Artists Club), as a local guild to defend the interests of the Dutch painters working there. Although not every artist from Holland working in the Italianate manner belonged to the *Schildersbent*, it was a unifying point in the lives of many of them while away from their native country.

One of the original founders of the *Schildersbent* was Bartolomeus Breenbergh (1599-1659) whose Roman Landscape illustrates the principal conception of Dutch Italianate landscape painters. Whereas the Dutch land-

NICOLAES BERCHEM

Pastoral Landscape. Oil on panel. Signed and dated lower left: "Berighem 1649". Gift of Edward Drummond Libbey, 1955. 27½ x 32⅞ inches.





JAN BOTH

Travellers in an Italian Landscape. Oil on canvas. Signed lower right: "J. Both". Gift of Edward Drummond Libbey, 1955. 34½ x 47⅞ inches.

scapists who remained in the north saw nature in a purely objective way and painted it with an innate realism, the Dutchmen in Italy were overwhelmed by the warm golden light of the Italian Campagna and the ruins of antique Rome itself, developing a romanticized conception of landscape. The picturesque of Breenbergh's painting is made more so by the condition of the ruins themselves. At this date the archaeological reconstruction of imperial Rome had not yet begun and the debris of centuries buried the lower portions of most ancient buildings. Medieval Rome had utilized the buildings as stone quarries. The Colosseum, which had by this time lost half of its outer shell, is further denuded by Breenbergh so that the artist can give us a glimpse into its crumbling interior. In the center distance the flora seems almost to eradicate an arched building resembling one of the great Roman baths. The scene is enframed by a column overgrown with foliage and a section from the ruins of the Palatine Hill, the whole enveloped by the clear light of midmorning.

Breenbergh, who represents the first generation of the Italianate Dutch landscape painters, was born in Deventer. He went to Rome in 1620 where he came under the influence of Paul Bril (1554-1626) a Fleming who introduced him to the picturesque style in painting. In earlier paintings which Breen-

bergh produced in Rome he employed the landscape only as a setting for the simple rustic life. It was only after his return to Holland, about 1627, that Breenbergh began to introduce mythological, literary and Biblical material into his painting.

Many of the Dutch artists were not content to remain in Rome but traveled through the countryside to paint its beauties. Especially attractive to them were the Roman Campagna and other outlying regions near Rome. Jan Both (1610-1652), who represents the second generation of Dutch painters in Rome, arrived in the Imperial City in 1636, just when Claude was



ABRAHAM BLOEMAERT
Shepherdess Reading a Sonnet.
Oil on canvas. Signed and dated upper right:
"A. Bloemart fe 1628."
Gift of Edward Drummond Libbey, 1955.
41 x 29½ inches.

beginning to make his reputation as a landscapist. It was predominantly the work of this young Frenchman which seems to have affected Both's style.

Both returned to his native Utrecht in 1641, where he continued to paint his romanticized scenes of Roman peasants and highwaymen wending their way over the roads and hills of the Campagna. Travellers in an Italian Landscape, undoubtedly dates after his return to Utrecht, and is one of the most characteristic of his mature works. In his careful study of detail, his wonderful interweaving of planes, and his integration of figures in the landscape, he is completely Dutch. In his assimilation of the warm golden atmosphere of the south into the cool tonalities of his native painting, Jan Both forms an important link between the great French romantic Claude and the realist traditions of his own land.

Utrecht formed one of the main ties between Italy and the north. Foremost among the Utrecht painters of the early 17th century was Abraham Bloemaert (1564-1651), who was not only the teacher of Both but also the founder of the Utrecht School which was based upon the style of Caravaggio (c.1565-1609). Strange to say, this man who was important both as a painter and a teacher never visited Italy. Born in Dordrecht, Bloemaert had his training in the late Mannerist style. For most of his life except for short stays in Paris and Fontainebleau he remained in Utrecht until his death. In the artist's Shepherdess Reading a Sonnet, a mature work of 1628, we are again reminded of Arcadia. A lithe young shepherdess carrying an *houlette* (shepherd's scoop) reads a poem just handed to her by a young shepherd holding a flute. The sentiment contained in this poem echoes a motif traditional in so many of the pastoral scenes common in this era, a love message exchanged between two persons. Influenced as it was by both Mannerism and the techniques of Caravaggio, the work of Bloemaert is elegant and spirited.

Italy remained important to the Dutch artists almost to the end of the 17th century. One of the last Dutch painters of the Italianate landscape, Nicolaes Berchem (1620-1683), born in Haarlem, was the son of the outstanding still-life painter, Pieter Claesz (1597-1661). Even though Berchem spent only a few years, from about 1642 to 1645, in Rome, its influence remained throughout his life. Such a picture as his Pastoral Landscape, must have been especially loved in flat Holland, for here a great mountain looms above the little group of a herder and his family. Again, although attracted by Italy, Berchem can be recognized without a doubt as a true Dutch artist despite the overhanging crags and the seemingly idyllic theme of his picture.

Through these Dutch artists who were influenced by the Italian scene, a romanticism was welded to the essentially realistic Dutch style of painting. We can see that this powerful union of two temperaments, the north and the south, coming together to produce a powerful new style, played its part in the Dutch painting of the 17th century.

E. P. L.



BALTHASAR VAN DER AST
Fruit, Flowers and Shells. Oil on panel.
 Signed lower left: "B. Vander. Ast".
 Gift of Edward Drummond Libbey, 1951.
 22 x 35½ inches.

THE GOOD THINGS IN LIFE

Fruit, flowers and shells seem at first glance to define the content of Balthasar van der Ast's (1590-1656) painting above; but on second glance one notes in it the presence of living creatures: a bird pecking a cherry, a grasshopper resting on the ledge, and even an inchworm laboriously making his way over a leaf in the fruit basket. One suspects that this artist's curiosity extended to everything in the natural world, and realizes with what affection and care 17th century Dutch artists painted still-life. Now, three hundred years later, we are accustomed to still-life as subject matter for painting, but it was not until the 17th century that such ordinary objects as an apple or a shell became the theme for an entire work.

In previous centuries paintings had been commissioned by the Church and material objects were subordinated to a holy theme. As part of the Renaissance enthusiasm for the physical world, came a widespread fascination with scientific naturalism and the invention of the microscope. Flemish painters in the late 16th century became concerned with such homely things as meat displays in a butcher shop, utensils in a kitchen, or vases of flowers, and even

began to put them in the foreground of a painting while relegating the ostensible religious subject to the background. Simultaneously, miscellaneous objects in religious paintings began to be painted more for their inherent properties of form, texture and color, and less for their symbolic significance.

Dutch still-life which finally became established types in the early 17th century were flower-pieces, fruit-pieces, breakfast-pieces, fish-pieces, banquet-pieces, game-pieces and *Vanitas* (symbols of inevitable decay) pictures. Tradition was strict in defining subjects for each of these types; most artists were specialists in only two or three categories, limiting and deepening their skill while painting for a well-defined market. In van der Ast's painting occurs a rather rare combination of fruit and flower-piece, with a traditional inclusion of exotic shells from at least two continents. Like others, van der Ast probably owned a collection of these *schelpen*, which were imported from foreign countries to Holland through the flourishing Dutch transoceanic trade. Van der Ast was a pioneer and his composition here indicates less sophistication than later groupings. He is preoccupied with making sure that every object is fully and clearly displayed, and is more concerned with exact definition than with design. But the very naivete of this horizontal composi-

JAN DAVIDSZ DE HEEM

Still Life with a View of Antwerp.

Oil on canvas. Signed and dated lower

left: "J. de Heem. f. Ao 1646".

Gift of Edward Drummond Libbey, 1955.

23 $\frac{3}{8}$ x 36 $\frac{1}{2}$ inches.





RACHEL RUYSCH
Flower Piece. Oil on canvas.
Signed lower right: "Rachel Ruysch".
Gift of Edward Drummond Libbey, 1956.
29 $\frac{3}{4}$ x 23 $\frac{7}{8}$ inches.

tion, its table-top tipping up rather than extending back, contributes to its freshness and charm.

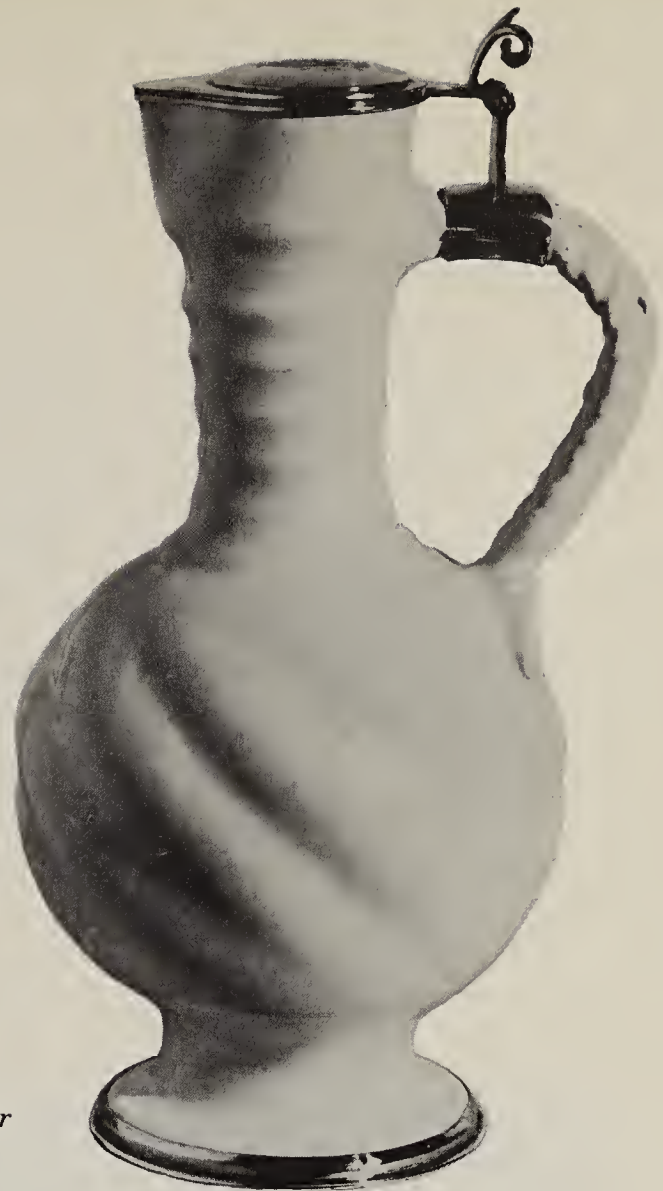
A later and more sophisticated painter was Jan Davidsz. de Heem (1606-1684). His *Still Life* is a fine example of a sophisticated mid-century banquet-piece combined with a rather unusual seascape seen through a window. A beautifully-sweeping diagonal from right to left forms the axis of the composition, while a rhythmic relationship between the contours of objects echoes this one line in smaller diagonals. The twining plant leaves smooth the transition from shape to shape, finally tapering off into the sharp point of the table edge. Vertical divisions of space are achieved through the areas of folded cloth below the table and through the rectangular window view which is dramatically stormy in contrast to the still objects. Elegant drapery adds the final touch to this highly complex design, where fresh enthusiasm in listing objects has given way to knowledgeable use of them as parts in a whole.

A third example of Dutch still-life is the flower-piece painted by Rachel Ruysch (1664-1750) one of the few successful women painters. In a simple architectural niche is an arrangement of flowers in many hues, carefully planned in balanced lights and darks and sinuously-bending stems, whose varied directions counteract each other. A few insects adorn the flowers and remind us of the artist's broader interest in natural life, as do two small shells near the vase, which stress the curves of its base.

K. L.



PLATE. *Delft. Painted, glazed earthenware.*
About 1700. Diameter $13\frac{5}{8}$ inches.
Gift of Florence Scott Libbey, 1957.



JUG. *Delft. Glazed earthenware with silver cover.* About 1650. Height $12\frac{1}{4}$ inches.
Gift of Florence Scott Libbey, 1956.

DECORATIVE ARTS

Dutch decorative arts of the 17th and 18th centuries are an amalgam of native and foreign ideas—due in large measure to Holland's economic dependence upon international trade.

Chinese porcelain provided the initial inspiration for Delft ware. When in 1619 internal strife in China made it impossible for the Dutch East India Company to meet the growing demand for imported blue-and-white Ming porcelain, the thrifty businessmen of Delft converted several defunct breweries to potteries and set out to manufacture a substitute. Lacking kaolin and felspar, the minerals which give true porcelain its characteristic strength and translucence, the Delft potters could produce only a coarse, red earthenware. By coating a core of this earthenware with a glaze containing a high percentage of tin oxide they were able to make a type of faience, or majolica, of exquisite whiteness and lustre.

The extraordinarily high quality of the blue underglaze drawing on the large plate with initials S. B. would seem to indicate that its creator was a fairly important artist—one who may also have worked on canvas. This plate

and its companion, which is in the Metropolitan Museum in New York, were part of a set created expressly for the patron whose initials and coat-of-arms form an integral part of the design. The name of Dammas Hofdijck has come down to us in connection with these plates. Hofdijck, however, is known to have been the wealthy owner of three large potteries, and as such is unlikely to have been the painter of our plate.

Surprisingly modern in its appeal is the plain white wine jug with silver mounting, which depends entirely upon form and material for its effect. A jug very much like this one appears in several paintings by Delft's most famous artist, Johannes Vermeer.

CUPBOARD. *Oak with ebony inlay. About 1600-1650. Height 49¾, width 57½ inches. Gift of Florence Scott Libbey, 1952.*





GOBLET. *Cut and engraved glass with silver stem. Early 18th century. Height 10 $\frac{5}{8}$ inches. Gift of Edward Drummond Libbey, 1957.*

Flemish influence, stemming ultimately from Rubens, is seen in the ponderous chest from Zeeland with its lion masks, its frieze of succulent vegetable forms and its fat, "Bun" feet. The inlaid portions of the chest are made of ebony, perhaps imported from the Indies or from Ceylon.

The two plates are from a rare set of twelve. Numbered and inscribed in sequence, these plates—all twelve of which are in Toledo—tell the story of a typical Dutch whaling expedition, from the departure of the fleet for Greenland to the final trying-out of the whale oil. The dishes date from about 1750 and bear the mark of a specific Delft manufactory, "De Porceleyne Bijl" (The Porcelain Axe).

The skyline of a Netherlandish town ornaments the bowl of a large glass goblet. Its harbor is filled with merchant ships and guarded by the allegorical figure of Mercury, classical God of Commerce. Men are busily wheeling cargo from dockside to warehouse. Across the crystal sky a perpetual toast is engraved—"To the Welfare of Trade" (OP HET WELVAREN VAN DE NEGOTIE).

J. C. H.

DUTCH PAINTINGS ACQUIRED SINCE 1939

Balthasar van der Ast (1593-1657) Fruit, Flowers and Shells
 Hendrik Avercamp (1585-1634) Winter Scene on a Canal
 Nicolaes Berchem (1620-1683) Pastoral Landscape
 Abraham van Beyeren (1621-1690) Still Life with Wine Glasses
 Abraham van Beyeren (1621-1690) Still Life with a Wine Ewer
 Abraham Bloemaert (1564-1651) Shepherdess Reading a Sonnet
 Gerard ter Borch (1617-1681) The Music Lesson
 Jan Both (1610-1652) Travellers in an Italian Landscape
 Bartholomeus Breenbergh (1599-1659) Roman Landscape
 Jan van de Capelle (1624-1679) River View on the Scheldt
 Pieter Claesz (1597-1661) Still Life with Oysters
 Aelbert Cuyp (1620-1691) River View at Dordrecht, Morning
 Jan Davidsz de Heem (1606-1684) Still Life with a Lobster
 Jan Davidsz de Heem (1606-1684) Still Life with a View of Antwerp
 Meindert Hobbema (1638-1709) Landscape with a Water-Mill
 Melchior d'Hondecoeter (1636-1695) Poultry in a Landscape
 Pieter de Hoogh (1629-1688) Washing in the Courtyard
 Johann Barthold Jongkind (1819-1891) Honfleur Harbor
 Isaac van Ostade (1621-1649) Skaters near a Village
 Rachel Ruysch (1664-1750) Flower Piece
 Salomon van Ruysdael (1602-1670) Landscape with Cattle
 Jan Steen (1626-1679) Peasants Before an Inn
 Nicolaes Verkolje (1673-1746) The Fortune Teller

TWO PLATES WITH SCENES OF A
 WHALING EXPEDITION
*Delft. From a set of 12. Painted, glazed earthen-
 ware. About 1750. Each plate 10 inches in
 diameter.
 Gift of Florence Scott Libbey, 1957.*



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